

ANGOLA BOUND

Words and Music by AARON NEVILLE
and CHARLES NEVILLE

Freely

N.C.

Musical score for the first section of "Angola Bound". The key signature is F major (one sharp). The tempo is indicated as "Freely" and "N.C." (No Count). The vocal line begins with "Two in the morn - ing, got - ta wake up soon." The piano accompaniment features a bass line and a treble line with eighth-note chords. Dynamics include "mf" (mezzo-forte) and "tr" (trill).

Musical score for the second section of "Angola Bound". The key signature changes to G major (two sharps). The vocal line continues with "Oh, Lord, and eat my break - fast by the light of the moon, oh,". The piano accompaniment consists of a bass line and a treble line with eighth-note chords.

Musical score for the third section of "Angola Bound". The key signature changes to A major (three sharps). The vocal line concludes with "Lord, by the light of the moon. If you". The piano accompaniment consists of a bass line and a treble line with eighth-note chords.

see my ma - ma, tell her this for me: Oh, I've got a

might - y long time. Lord knows I'll nev - er go free, oh, Lord, I nev - er be

Moderate funk rock $\text{J} = 92$

Verse:

N.C. (1st time)

Gm⁷ (2nd time)

free. An - go - la bound, now,

An - go - la bound. An - go - la bound, now,

An - go - la bound. — { 1. I got luck - y last sum - mer when I got my time. —
 2. See additional lyrics

(An - go - la bound. —) Oh, my Pa — he got a hun - dred, I got nine - ty - nine. —

(An - go - la bound. —) You been a long time com - in', but you're wel - come home. —

(An - go - la bound. —) An - go - la, Lou' - si - an - a, get your bur - dens on. —

(An - go - la bound.____) Oh Cap - tain, oh Cap - tain, don't you be so cruel.____

(An - go - la bound.____) Oh, you work____ me hard - er than you work that mule.____

Chorus:

%%

Em⁷

(An - go - la bound.____) If it was - n't for the Cap - tain,
(Play both times)

Am⁷

oh Lord, and shag - gy hounds,____ I'd be with my____ wom - an, yeah,____

C⁷

be - fore the sun goes down.

Em⁷

You come up here, skip - pin' and a - jump - in',

To Coda ⊕

C⁷

oh Lord, they won't last long.

Gon - na wish they was a ba - by boy

1.
D⁷

D.S. ♫

2.
D⁷

in their moth - er's arms.

Gm⁷

An - go - la bound, now,

An - go - la bound.

Gm⁷

Musical score for Gm⁷ section. Treble and bass staves are shown. The vocal line consists of eighth-note patterns with rests. The bass line provides harmonic support. The lyrics "An - go - la bound, now, An - go - la bound." are written below the vocal line.

B♭m⁷

Musical score for B♭m⁷ section. Treble and bass staves are shown. The vocal line is silent. The bass line features eighth-note patterns with rests. The section is labeled "Instrumental solo". The key signature changes to B♭ major (two flats) at the beginning of this section.

Gm⁷

Musical score for Gm⁷ section. Treble and bass staves are shown. The vocal line is silent. The bass line features eighth-note patterns with rests. The key signature changes back to G major (one sharp) at the beginning of this section.

D.S.S. al Coda

Musical score for D.S.S. section. Treble and bass staves are shown. The vocal line is silent. The bass line features eighth-note patterns with rests. The section ends with a repeat sign and the instruction "al Coda".

*Coda*D⁷Gm⁷

in their moth - er's arms.

An - go - la bound, now,

An - go - la bound.

An - go - la bound, now,

An - go - la bound.

If I'd on - ly lis - tened to what my ma - ma said.

2.3. See ad lib. lyrics

(An - go - la bound.)

Not to get down in trou - ble and grieve me this way.

1. 2.

(An - go - la bound. __) 2. Oh, my ma - (An - go - la bound. __)
3. The

Repeat ad lib. and fade

An - go - la bound, now, An - go - la bound.

Verse 2:

Don't want no gal-boy lovin' 'cause I got my load.
 Don't want no trouble like the boys I know.
 Oh, they're always talkin' 'bout Dangerous Blue.
 If I had my shank, I'd be dangerous, too.
 Oh, Captain say walk, and the boss say run.
 If I had my pistol, I would do neither one.
(To Chorus:)

Vocal ad lib. lyrics

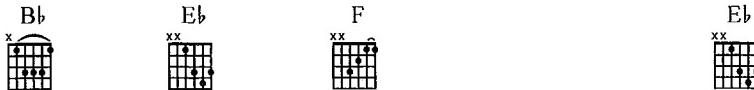
2. Oh my mama, she told me, "Leave that junk alone."
 Got hooked to the habit, had to carry on.
3. The jury found me guilty quick, and wrote it down.
 The judge said, "Junkie boy, you're penitentiary bound."

CAN'T STOP MY HEART FROM LOVING YOU

(The Rain Song)

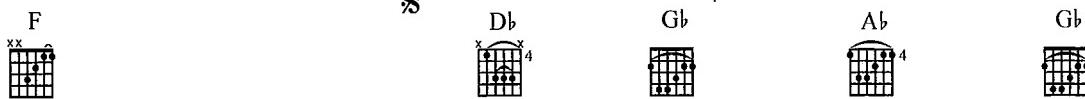
Moderate reggae feel $\text{♩} = 84$

Words and Music by
DIANE WARREN



Musical score for Verses 1-3. Treble and bass staves are shown. The treble staff has a dynamic marking *mf*. The bass staff features a continuous eighth-note pattern.

Verses 1 - 3:



Continuation of the musical score with chords D♭, G♭, A♭, and G♭.

1. You can think that
2. You can trust that
3. (*Instrumental solo...*)

I'm just play-ing games,
gon-na stay a-round,

Continuation of the musical score with chords D♭, G♭, A♭, and G♭.



Continuation of the musical score with chords D♭, G♭, A♭, G♭, D♭, and G♭.

you can think I'll
you can trust I'll

do __ you __ wrong.
treat __ you __ right..

You can think that
You can be sure

Continuation of the musical score with chords D♭, G♭, A♭, G♭, D♭, and G♭.



I don't mean a word I say,
that I won't ev-er let you down,
you can think what you want. _____
sure as there are stars in the sky.
...end solo)



But if you think you're gon-na stop the way
And if you think there'll ev - er come a day
So if you think you're gon-na stop the way
I feel a - bout you,
I'll live with - out you,
I feel a - bout you,



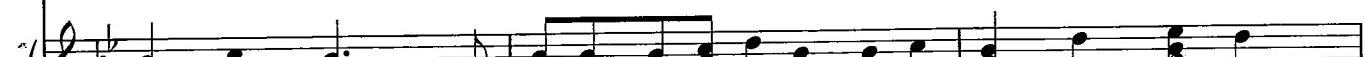
ba - by, you're just wast - ing your time, _____ cuz I'm not chang-ing my mind.
ba - by, you're as wrong as can be, _____ can't change the way that I feel.
ba - by, you're just wast - ing your time, _____ cuz I'm not chang-ing my mind.

Chorus:


 §§ Gm Eb F Gm Eb
 Can't stop the rain from fall-ing down, can't stop the world from


 F Gm Eb F
 turn-ing 'round, — oh. — Can't stop my heart from lov-ing you. No,


 Eb F Gm Eb
 no, no, no, no mat-ter what you do ba-by.


 Eb

||2.3.

F Gm Eb F

Can't stop a riv - er run-nin' free,

Gm Eb F Gm Eb

can't stop this love I feel in me, oh. Can't stop my heart from

To Coda ♪

F Eb F

lov - in' you. No, no, no, no mat - ter what you do ba - by. .

♩

Gm E \flat F E \flat

Can't stop the wind, -

can't stop the sea. -

Can't stop the feel-in' I feel in me.

Night needs the stars., stars need the sky and I will al-ways need you here in my life.

D.S. \$ al Coda

Coda

D.S. \$\$ and fade

mat - ter what you do ba - by.

DON'T TAKE AWAY MY HEAVEN

15

Words and Music by
DIANE WARREN

R&B Shuffle ($\text{J} = \frac{3}{8}$)

A piano-vocal-guitar score for "Don't Take Away My Heaven". The vocal part is in A major (A chord at the top) and the piano part is in D/A major (D/A chord at the top). The bass line is in E major. The lyrics are: "Oh, ba - by, I found heav - en when". The piano part features sustained notes and chords, while the vocal part has a rhythmic pattern of eighth and sixteenth notes.

A continuation of the piano-vocal-guitar score. The vocal part remains in A major. The lyrics are: "I found you, — and this heav - en — is". The piano part continues with sustained notes and chords, and the bass line provides harmonic support.

A continuation of the piano-vocal-guitar score. The vocal part moves to D major (D chord at the top) and then to A/C# major (A/C# chord at the top). The lyrics are: "some - thin' I don't wan - na lose. I on - ly know that if you ev - er said —". The piano part includes a melodic line in the right hand. The bass line is prominent in this section.

C/G



— good - bye, — I could-n't stand the pain. — These eyes —

C



would cry, cry, cry like the rain. — And the sun —

Bm7/E

§ A



would have no - where to shine. — And the stars —

F#m7



would all fall from the sky. — Ba - by, please, —



D
A/C#
Bm7

don't take a - way my heav -

 A
 Dm/A
 A

- en. _____ Oh, no. _____ 'Cause this world _____

A

would stop turn - in', I know.

And I'd lose —

F#m7

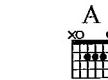
my whole world if you go. Ba - by, don't,



don't take a - way — my heav -



To Coda



- en. — Oh, no. —

Oh, — ba -



- by, saw for - ev - er — when I saw you. —



And if you left — me, —

I can't i - mag - ine what I'd do. —

Now that I've gone and built my world a - round your love,



C/G

I could - n't let you go. Don't ev - er say good-

bye. No, don't, don't, don't ev - er go. 'Cause the sun -

D.S. al Coda

CODA



'Cause you might as well take a - way my



life from me.

What good would a life with - out you ...



be — an - y - way?

If you ...

— go a - way, — well, the sun — would have no - where to shine. —



And the stars — would all fall — from the sky. —

D A/C#
 

Ba - by, please,

Bm7 A
 

don't take a - way my heav - en. Oh, no.

Dm6/A A
 

'Cause this world would stop turn - in', I know.

F#m7


And I'd lose my whole world if you go.

Ba - by, please, _____

D A/C \sharp

Bm7 A

Dm6/A A

F#m7

Ba - by, please, _____

don't take a - way my heav - en. _____ Oh, no.

Don't take a - way my heav - en, don't

take a - way your love. _____ Don't take a - way my world, _____ 'cause,

D A/C#

ba - by, I need your touch. Ba - by, don't,

Bm7 A

don't take a - way — my heav - en. Oh, no.

Repeat and Fade Dm6/A A	Optional Ending Bm7
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Don't — Don't take a - way — my heav -

A Bm7 D/E A

- en. Don't take a - way — my heav - en.

CLOSE YOUR EYES

Words and Music by
CHUCK WILLIS

Moderately slow $\text{♩} = 66$ ($\text{♩} = \text{♪} \text{ ♪}$)

Duet

Male: Close your eyes, _____ take a deep breath, o - pen your

Female: Close your eyes. _____

mf

(with pedal)

C^b *F^b9*

heart _____ and _____ whis - per. Tell ³ me you
O - pen your heart. I love you, I love you

G^b *E^bm7* *A^b7* *D^b7*

love me, tell me you love me, you love me, you
You love me, 3 you love me, you

G^b E^bm⁷ A^b7 D^b

love me, you love me, you love me. Hold me

Hold me tight. Don't say good-night. We have

Lots of time, Ev-'ry-thing's al-right. things gon-na be al-right. Hold me

G^b E^bm⁷ A^b7 D^b7

Nev - er let me go,
dar - ling, tell me and tell me
you

G^b C^bm G^b G^b9

you love me,____ you love me.
love me.

Instrumental solo

§ A^bm⁷ 3 D^b7 G^bmaj⁷ 3 E^bm⁷

no, no, no, no, no, even though____ even though____

A^bm⁷ D^b7 G^bmaj⁷ E^bm⁷ A^bm⁷ D^b7
 this is not the way I want it to be. But if you But if

G^bmaj⁷ E^bm⁷ A^b7 To Coda \oplus
 got to pre - tend, must pre - tend. that's al - right with me,
 you

D^b G^b
 ooh. Close your eyes, Close your eyes, take a deep

Coda D^b

Close your eyes, Close your eyes, don't end solo

say good-night We have time Ev-'ry-thing
don't say good-night 3 Lots of time,

gon-na be al-right Hold me, dar-ling, 3 dar-ling, and
things gon-na be al-right Nev-er let me go.

tell me you love me. 3 Please tell me I love you dar-ling, with all my heart and soul.

DON'T KNOW MUCH

Words and Music by BARRY MANN,
CYNTHIA WEIL and TOM SNOW

Tenderly



Piano part: Treble clef, 4/4 time, dynamic 'mf'. Bass part: 4/4 time.



Look at this face,

I know the years are show - ing.

Look at this life, _____

I still don't know where it's go - ing.



Look at this life, _____

I still don't know where it's go - ing.

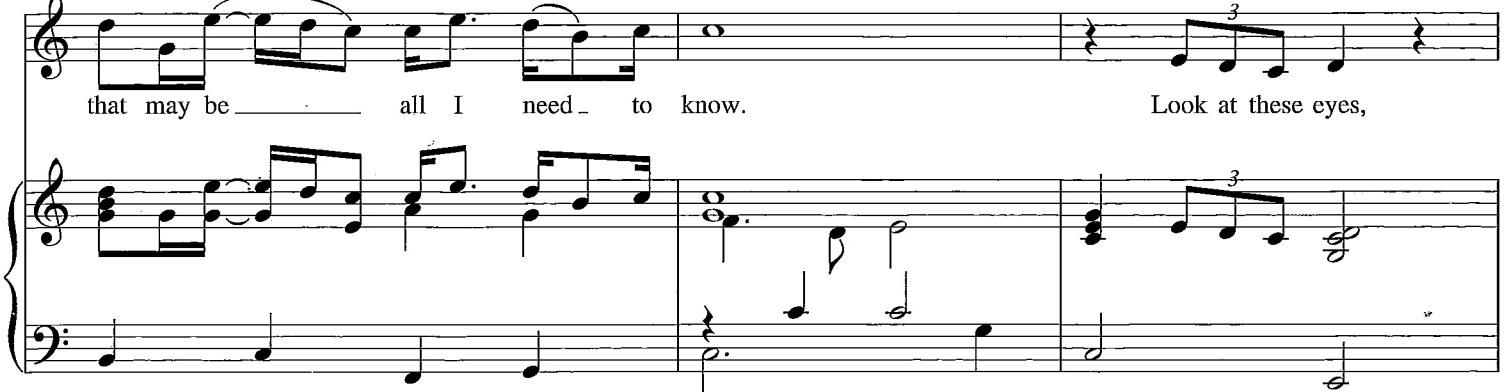


I don't know ___ much,

but I know I love you, _____

and

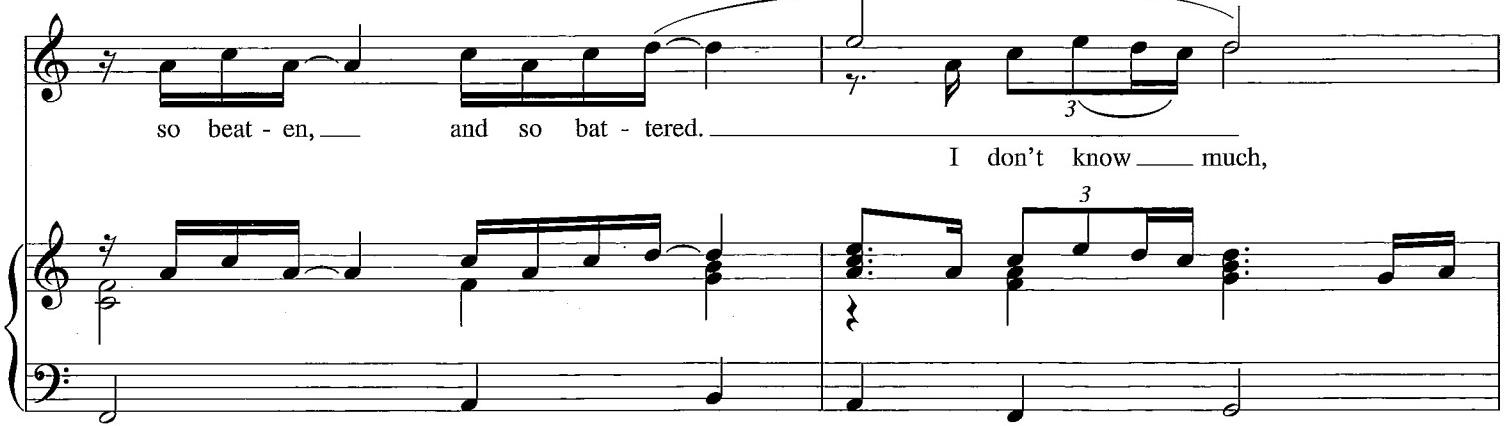
G/B C F G Csus C C/E
      

that may be _____ all I need to know. Look at these eyes,


F/A G/B C C/E
   

they've nev - er seen what mat - ters. Look at these dreams,


F F/A G/B Am Fmaj7 G
     

so beat - en, _____ and so bat - tered. I don't know much,


Em7 Fmaj7 F F/A
   

but I know I love you, _____ and


G/B C Fmaj7 G C G/B

that may be _____ all I need _____ to know.

Am7 D7 Gmaj9 Cmaj7

So man - y ques - tions still left un - an - swered.

F F/G C

So much I've nev - er bro - ken through.

Cm7 Eb/F Bbmaj9 Ebmaj9

But when I feel you near me some-times I see so clear - ly.



The on - ly truth I've ev - er known _____ is me and you.



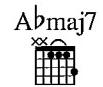
Look at this man, so blessed with in - spi - ra - tion. _

Look at this soul, — still search-ing for sal - va - tion. _____



I don't know _____ much, but I know I 'r love you, _____

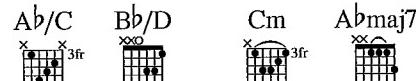
3



and that may be _____ all I need to



know.



I don't know much,



but I know I love you,

and

B♭/D E♭ A♭maj7 B♭ E♭

that may be _____ all I need ___ to know.

Cm A♭maj7 B♭ Gm7 A♭

I don't know ³ much, but I know I love you,

A♭/C B♭/D E♭ A♭maj7 B♭

and that may be _____ all there is to

E♭sus E♭(add2)

know. Whoa. ³ ³ rit. ³

EVERYBODY PLAYS THE FOOL, SOMETIME

Words and Music by RUDY CLARK,
KENNY WILLIAMS and J.R. BAILEY

Moderately $\frac{4}{4}$ = 88

The musical score consists of three staves of music in 4/4 time, primarily in B-flat major.

- Top Staff:** Treble clef, B-flat key signature. The first measure is silent. The second measure starts with a quarter note followed by a fermata. The third measure begins with a bass drum (indicated by a 'B' with a dot) and a piano dynamic (mf). The fourth measure begins with a bass drum (8).
- Middle Staff:** Treble clef, B-flat key signature. The first measure is silent. The second measure begins with a bass drum (8). The third measure begins with a bass drum (8).
- Bottom Staff:** Bass clef, B-flat key signature. The first measure is silent. The second measure begins with a bass drum (8). The third measure begins with a bass drum (8).

Lyrics are present in the middle staff:

- "I,"
- "woh,"
- "I."
- "O - key, — so your heart is bro - ken."

B♭

E♭

You're sit - tin' a - round mop - in', mop - in', mop - in', cry - in', cry - in'.

8

8

B♭

E♭

You say you're e - ven think - in' a - bout dy - in'. Well, be - fore you

8

8

B♭

E♭

do an - y - thing rash, ba - by, lis - ten to this:

8

8

Chorus:

F

B♭

D⁷

Ev - 'ry - bod - y plays the fool,

some - time.

8

8

E♭ F B♭ D⁷

There's no ex - cep - tion to the rule.
Lis - ten, ba - by.

E♭ F B♭ D⁷

It may be fac - tu - al, may be cruel,
I ain't ly - in'.

E♭ F B♭

Ev - 'ry - bod - y plays the fool.

Verse:

§ E♭ B♭

1. Fall - ing in love is such an eas - y thing to do,
2. How can you help it, when the mu - sic starts to play,

E♭

B♭

but there's no guar - an - tee____ that the one you love____
 and your a - bil - i - ty____ to rea - son____ is gon - na love____
 has slipped a - way?_

E♭

Dm

Gm⁷

you.____ Oh,____ lov - ing eyes,____ they can - not see____ a
 Oh,____ heav - en on earth is all you see,____ you're

Dm

Gm⁷Cm⁷

B♭/D

cer - tain per - son could nev - er be.____ Love runs deep - er than an - y o - cean. It
 out of touch with re - al - i - ty.____ And now you cry, but when you do,____

E♭/F

F

clouds your mind with e - mo - tion.____
 next time a - round some - one cries for you.____

3

3

8

Chorus:

E♭

F

B♭

D⁷

1.3.4. Ev - 'ry - bod - y plays the fool some - time.
 2. Ev - 'ry - bod - y plays the fool some - time.

3

E♭

F

B♭

D⁷

There's no ex - cep - tion to the rule, lis - ten, ba - by.
 They use your heart just like a tool, lis - ten, ba - by.

E♭

F

B♭

D⁷

It may be fac - tu - al, may be cruel, I ain't ly - in'.
 They nev - er tell you so in school. I wan - na say it a - gain..

E^b F 1. B^b

Ev - 'ry - bod - y plays the fool.
Ev - 'ry - bod - y plays the fool. Wooh.

D.S. 2. 3. B^b

E^b B^b

Play 3 times

4. B^b E^b F B^b D

Wooh. Wooh.

Repeat ad lib. and fade

E^b F B^b E^b

Wooh. wooh.

THE GRAND TOUR

Words and Music by NORRIS WILSON,
CARMOL TAYLOR and GEORGE RICHEY

Moderately slow $\text{♩} = 96$

N.C.

Step right up, come on in if you'd

like to take the grand tour of the lone - ly heart that
(with pedal)

once was home sweet home. I have

noth-ing here to sell you, just some things that I will

B \flat 9

tell you, some things I know will chill you to the bone.

E \flat

E \flat 7

N.C.

O - ver there sits the chair where she'd

A \flat

A \flat 7

D \flat

bring the pa - per to me and sit down on my knee and

A \flat

whis-per, "Oh, I love you." But cresc.

E♭7

f

now she's gone for ev - er, and this old house, it will nev -

D♭

A♭/E♭

E♭7

- er be the same with-out the love that we once

A♭

A E F♯m E/G♯

N.C.

knew. Straight a - head, that's the

decresc. *mf*

A

Amaj7

A7

bed where we'd lie and love to - geth-er, and Lord

D

A

knows we had a good thing go - in' here.

See her pic - ture on the ta - ble; don't it

look like she'd be a - ble just to touch me and

say, "Goodmorn - ing, dear." There's her

N.C.

rings, all her things, and her clothes are in the

I FALL TO PIECES

Words and Music by HANK COCHRAN
and HARLAN HOWARD

An easy “two” (♩ = ♩ ♪)

An easy "two" (♩ = ♩ ♩)

The sheet music consists of eight staves of musical notation. The top staff is for voice and piano, with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes three guitar chords: E♭ (with two 'x' marks), F (with a circle), and B♭6 (with two 'x' marks). The second staff is for voice and piano, with a bass clef, a key signature of one flat, and a 4/4 time signature. It includes two guitar chords: F/A (with two 'x' marks) and B♭ (with a circle). The third staff is for piano/guitar, with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes three guitar chords: F (with a circle), E♭ (with two 'x' marks), and F7 (with a circle). The fourth staff is for voice and piano, with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes three guitar chords: F (with a circle), E (with a circle), and B♭6 (with two 'x' marks). The fifth staff is for piano/guitar, with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes three guitar chords: F (with a circle), E (with a circle), and F7 (with a circle). The sixth staff is for voice and piano, with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes three guitar chords: F/A (with two 'x' marks) and B♭6 (with two 'x' marks). The seventh staff is for piano/guitar, with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes three guitar chords: E♭ (with two 'x' marks), F7 (with a circle), and B♭6 (with two 'x' marks). The eighth staff is for voice and piano, with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes three guitar chords: F (with a circle), E♭ (with two 'x' marks), and F7 (with a circle). The vocal parts include lyrics such as "fall to piec - es", "each time I see you a - gain.", "each time some - one speaks your name.", and "fall to piec - es." The piano/guitar parts provide harmonic support throughout the piece.

F E E^{\flat} F7

How Time can I be just to your the

$\text{B}^{\flat}6$ B^{\flat} $\text{B}^{\flat}7$

friend? You want me to act like we've
flame. You tell me to find some - one

$\text{E}^{\flat}6$ F

nev - er kissed. You want me to for - get, pre - tend we've
else to love. Some - one who'll love me, too, the way you

$\text{B}^{\flat}6$ $\text{B}^{\flat}7$ E^{\flat}

nev - er met, and I've tried and I've
used to do, but each time I go

tried, but I have - n't yet. You walk by,
 out with some - one new, you walk by, and
 and

I fall to piec - es.

piec - es. You walk by, and

I fall to piec - es.

JESUS, JESUS, JESUS

Words and Music by AARON NEVILLE
and ROB MATTHES

Half-time Gospel ($\text{J} \cdot \text{J} = \overline{\text{J}} \text{ J}$)

The musical score consists of five staves of music. The top staff shows a piano part with a bass line and a treble line, with dynamic markings like *mf*. Above the piano are four guitar chord boxes: G, F, C, B \flat , C, and G. The second staff continues the piano and bass parts, with guitar chords F, C/E, and G. The third staff begins with a piano section followed by vocal entries. The vocal parts are labeled with chords: Am, G/B, C, C/D, § G, and Am. The lyrics "Je - sus, Je - sus, Je -" are written below the vocal entries. The fourth staff shows a piano section with a bass line and a treble line. The fifth staff concludes the section with a piano part and a vocal entry starting with "sus," followed by lyrics in parentheses: "(1., D.S.) He died _____ for you and me. _____" and "(2.) God's _____ on - ly be-got - ten Son. _____". The vocal part ends with a melodic line over a G chord.

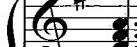

D

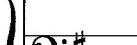
Am7

C/D

Je - sus, Je - sus, Je - sus, { gave His life _____ to set us free. _____
 our re - demp - tion is won. _____

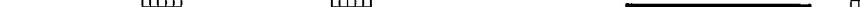




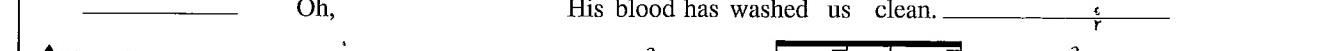



 G  G  Am  G/B
  Sav - ior, Sav - ior, Sav - ior, —
(D.S.) Je - sus, Je - sus, Je - sus, —
  3
  3

hung on a cross _____ so that we ____ would not ____ be ____ lost. ____
nailed to a tree _____ so that we ____ might fi - nally see. ____

Em E \flat + G/D C/D


 Oh, nothing will ev - er be the same.
 Oh, His blood has washed us clean.



 G/D
 D♭9sus4
 C

Once there was no hope, now it show - ers down like rain.
 Ev - 'ry - thing has changed since my sweet Sav - ior came.

To Coda

 Je - sus, Je - sus, Je - sus, we praise Your ho ly name. —

ho - ly name.
 Oh, Je - sus, Je - sus, Je - sus, we praise Your

A/C# C/D G D

ho - ly name. Je - sus, it is

fin - ished, it is done. (It is done.)

Je - sus, if all Your peo - ple lived as one. (lived as one.)

Je - sus, oh, Je - sus, _____ may the

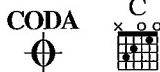


cross not be in vain.

Oh, no, my broth - ers and

sis - ters, — let's praise His ho - ly name. His name — is

D.S. al Coda



- sus, we praise Your ho - ly name. —



Je - sus,

Je - sus,

Je - sus,

we praise Your

ho

- ly name. —

55

Em A7/C[#] Am7 G/B C G/B

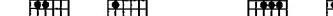
— Je - sus, Je - sus, Je - sus, we praise Your

ho - ly name. —

F C/D C Am7 G

Guitar tabs above the staff show chords F, C/D, C, Am7, and G.


 F C B \flat C G


 F C B \flat C

I said Je - sus. (In the name of)





Optional Ending

Repeat and Fade

Je - sus.

LOUISIANA 1927

Words and Music by
RANDY NEWMAN

Rubato

G

C/G G

D⁹ D⁷ G

mp

with pedal

C

G

A⁷

Am^{7/D}

D⁷

G

Verse:

Rock $\text{J} = 66$

G

G(2)/B

Em⁷⁽⁴⁾

Em⁷

mf What has hap - pened down here _____ is the winds have changed. _____

A⁷

Am^{7/D}

C/G

G

C

C/D

Clouds rolled in from the north and it start - ed to rain. _____

G G(2)/B Em⁷⁽⁴⁾ Em⁷

A⁷ Am^{7/D} G G/B C C/D

Verse:

G G(2)/B Em⁷⁽⁴⁾ Em⁷

A⁷ Am^{7/D} C/G G C C/D

Chorus:

Chorus:

G F#m7(II) B⁷ Em G⁷/D

an - a,
Lou - i - si - an - a,
they tryin' to

Cmaj⁹ Am⁷/D C/E G/D C G/B Am⁷

wash us a - way.— They tryin' to wash us a - way.— Oh, Lou - i - si -

G F#m⁷(11) B⁷ Em G⁷/D Cmaj⁹ Am⁷/D

1. C/E G/D C G/B Am⁷ D.S. 2. C/E G/D C G/B

A⁷ Am⁷/D C/D G

rit. wash us a - way. They tryin' to wash us a - way.

Verse 2:

President Coolidge come down in a railroad train.
Little fat man with a note pad in his hand.
President say to little fat man, "Oh, isn't it a shame,
What the river has done to this poor farmer's land?"
(To Chorus:)

MARY, DON'T YOU WEEP

Words and Music by AARON NEVILLE
and STEVE LINDSEY

Bright Gospel ($\overline{J} = \overline{J} \overline{J}$)



$\frac{4}{4}$

Oh, I'm sing - in' Mar - y, (Oh, Mar - y, don't you

$\frac{4}{4}$

mf

$\frac{4}{4}$

weep.) tell Mar - tha, don't have to moan. (Oh, Mar - tha, don't you

$\frac{4}{4}$

$\frac{4}{4}$

moan.) { Oh, Mar - y, some - bod - y's sick to - day. (Oh, Mar - y, don't you

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

G

tell Mar - tha, don't have to moan. }
Some - bod - y ain't got no home. }
weep.) (Oh, Mar - tha, don't you moan.)

Phar - aoh's ar -

my, (Phar - aoh's ar - my) well, they drowned in the sea. (drowned in the Red

C7 G C7

Well, Je - sus said Mar - y, oh, tell your lit - tle sis - ter, you don't have to moan.
Sea.) (Oh, Mar - y, don't you weep.)

1 G 3 2 G 3

Can I get a wit - ness to say Mar - moan.) If I could,
(Oh, Mar - tha, don't you moan.)

— now, — (If I could) I wan-na tell you that I sure-ly would, — now. — (sure ly)

Put my foot on the rock, — chil dren, (stand on stand the would)

on the rock — where Mos - es stood one day. — (Mos es rock)

Be-cause the Phar-ah's ar - my, they got drowned in the sea — (Phar - ah's ar - my) stood)

C7

G

one day. And I believe a man said Mar - y, (Oh, Mar - y, don't you
 (drowned in the Red Sea) 3

I said I believe he said Mar - y. (Oh, Mar - y, don't you weep.) 3 Lead vocal ad lib. to end
 weep.) 3

Open Repeat

C7

(Oh, Mar - y, don't you weep.)

Last Time

C7

C7/G

G7

weep.) (Mar - tha, don't you moan.) rit.

TELL IT LIKE IT IS

Words and Music by GEORGE DAVIS
and LEE DIAMOND

Moderately slow

Chords: C+ (Guitar Chord Diagram), Gm (Guitar Chord Diagram)

Lyrics: If — you — want — some-thing to

Instrumentation: Treble and Bass staves. Dynamics: *mf*

Chords: C7 (Guitar Chord Diagram), F (Guitar Chord Diagram), Fmaj7 (Guitar Chord Diagram), F6 (Guitar Chord Diagram), D7/F# (Guitar Chord Diagram)

Lyrics: play — with — go and find — your-self a toy. — Ba-by, my time — is too ex

Instrumentation: Treble and Bass staves.

Chords: Gm (Guitar Chord Diagram), C7 (Guitar Chord Diagram), F (Guitar Chord Diagram), Fmaj7 (Guitar Chord Diagram)

Lyrics: pen - sive, and I'm not — a lit-tle boy. —

Instrumentation: Treble and Bass staves.

F6 F Am Dm

If you are se - ri - ous,-

3 3 3 3

Am Dm Am

don't play with my heart. It makes me fu - ri - ous.

3 3 3 3

But if you want me to

Bb C7 Gm7 C7

love you, ba - by, I will.

3 3 3 3

Girl, you know I will. Tell it like it

Gm C7 F Fmaj7

is. Don't be a - shamed. Let your con - science be your guide.

3 3 3 3

But

F6 D7/F# Gm C7

I know deep down in - side of me; I be-lieve you love me, For - get your fool-ish

F Fmaj7 F6 F Am Dm

pride. Life is too short to have sor - row.

Am Dm Am

you may be here to - day and gone to - mor - row. You might as well get what you want, so go on and live, ba-baby, go on and live. Tell it like it is.

Bb C7 Gm7 C7

Optional Ending

F

Repeat and Fade

want, so go on and live, ba-baby, go on and live. Tell it like it is.

TO MAKE ME WHO I AM

Words and Music by AARON NEVILLE,
GORDON CHAMBERS, ROBBIE NEVIL
and BRADLEY SPALTER

Gentle Ballad

The musical score consists of four staves of music. The top staff shows a piano part with chords C, Am7, Fmaj9, C, Am7, Fmaj9, and G. The second staff shows a guitar part with chords C, Gm9, and G. The third staff shows a guitar part with chords C and Gm9. The bottom staff shows a piano part with chords Gm9 and G.

Chords:

- Top Staff: C, Am7, Fmaj9, C, Am7, Fmaj9, G
- Second Staff: C, Gm9, G
- Third Staff: C, Gm9
- Bottom Staff: Gm9, G

Lyrics:

I've walked through this world, some-times with - out a friend.
I've met' a lot of lost souls in the bowels of hell.

My life has been up and down, been close to an end.
Trav - eled some crook - ed roads, and got some sto - ries yet to tell.

I've been through the mill, and I've paid my dues.
I've shot up with the junk - ies in piss - stenched halls.

B_b

F/G

G

Walked so man - y miles — in diff -'rent peo - ple's shoes. But I've Some —
Bro -ken bread with the dev - il, fal - len on my knees to God.

8

B_b

B_b

C/E

Fmaj7

been through the fire, _____ and I've walked in the rain. _____ I've
days I was blessed, _____ some nights I was damned. _____ But I

{

Bass clef, G clef, F clef.

Bb F/G G

felt al - ways joy. tried to lend a and en - dured help - the pain. hand.

Bb F/G G

al - ways tried to lend a and en - dured help - the pain. hand.

Once I was a schemer,
Once I was a deceiver,
but I now I am a be -

A musical score for a guitar and piano. The top staff shows a treble clef, a key signature of F major (one sharp), and a common time signature. Chords indicated are Fmaj7, G, and Am7. The lyrics "dream - er. } But it took me who I was _____ and" are written below the notes. The bottom staff shows a bass clef, a key signature of C major (no sharps or flats), and a common time signature. The piano part includes a bass line and harmonic support.

where I've been _____ to make me who I _____ am.

F Dm7 Gsus G

 C/E
 Fmaj7

all strung out on dope. No one to care a - bout them,

C/E


Am


Fmaj7


liv - ing — with - out hope. But I've been luck - y that I



 C/E
 Dm7

al - ways had a song. I'll sing it with com - pas - sion to

 try to right the wrong. Once my life — was wretch - ed, but

 C
 Am7
 Fmaj7
 G

why should I _____ re - gret _____ it? 'Cause it took me






Am7



F



Dm7



who I was and where I've been to make me who I

Gsus



G



C(add2)



Gm9



am.

(Spoken:) This is dedicated to my friends in jail. For my brother Jake, who had to ride the rail. For my

C(add2)



Gm9



C(add2)



friend Roonie and Melvin, who were so dear. They were so misunderstood, but I wish they were still here to hear this song

Gm9



C

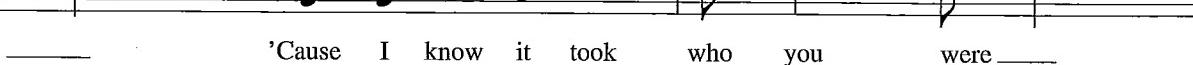


I sing from my heart. They're forever in my soul, even though we had to part.

C Am7 Fmaj7 C Am7
 (Sung:) Once I was — a de - ceiv - er, now I am — a be -
 Fmaj7 G Am7
 liev - er. But it took me who I was — and
 F Dm7 Gsus G
 where I've been — to make me who I am.
 C Am7 Fmaj7 C Am7
 God said, "I — for - give — you." Wipe — a - way — the

 Fmaj7
 G
 Am7

scars. _____ 'Cause I know it took who you were _____ and



where you came — from to make you who you — are. 'Cause I know it took

Am7

F

who you were _____ and where you came _____ from to

{

8

Dm7

Gsus

G

C(add2)

make you what you — are.

rit.

YELLOW MOON

Words and Music by AARON NEVILLE
and JOEL NEVILLE

Medium New Orleans Funk

Gm



Oh, yellow moon,

hid out with another, why you keep peepin' in my window
or is she tryin' to get back home?

D7



dow? Is she

Cm
xoo 3fr

D7
xoo

Do you know some - thin',
wrapped up in some oth-er arms, —

do you know some - thin' I don't know?
or is the girl some-where all a - lone? —

Gm

xoo 3fr

Can you

Did you see my ba - by
see if she is miss - in' me,

walk - in' down them rail - road tracks?
or is she hav - in' a real good time? —

D7
xoo

Has she for-



Cm



D7



You can tell me, _____
got - ten all a - bout _ me,

oh, _____ if the girl's nev - er com- in' back.
or _____ is the girl still _ mine all mine?

Gm



1

Is she

With your eyes so big and shin - y,



you can see _ the whole _ damn _ land. _

Gm



This sheet music page contains four staves of musical notation for a vocal and guitar performance. The vocal part is in soprano clef, and the guitar part is indicated by a tablature staff above the vocal line.

Section 1: The vocal line begins with a melodic line in B-flat major. The lyrics are "Yel - low moon, - can you tell _ me". The guitar tab shows chords in B-flat major.

Section 2: The vocal line continues with "if the girl's with an - oth - er man, _____ man? _ Oh, _____. The guitar tab shows chords in A minor (Am7).

Section 3: The vocal line includes "oh, _____ oh, _____ oh, ____ yel-low moon, _ yel - low moon, yel - low moon, yel - low moon,". The guitar tab shows chords in D7#9, F, and Gm. The tab for Gm includes a 3fr (three fingers) instruction.

Section 4: The vocal line concludes with "have you seen _ that Cre - ole wom - an?". The guitar tab shows a chord in D7.

 Cm
 D7
 Gm

You can tell __ me. Oh, __ now ain't you a friend of mine? _____

To Coda \oplus

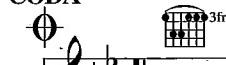
Instrumental solo

The musical score consists of two staves. The top staff is for the treble clef and the bottom staff is for the bass clef. Both staves are in common time and have a key signature of one flat. The music begins with six measures of eighth-note chords. After the sixth measure, there is a vertical bar line with a repeat sign and the text "To Coda" above it, followed by a circled plus sign. The music then continues with six more measures of eighth-note chords.

A musical score for piano and guitar. The top staff shows a treble clef, a key signature of one flat, and a time signature of common time. The first measure contains a D7 chord, indicated by a guitar chord diagram with 'D7' above it. The second measure contains a Cm chord, indicated by a guitar chord diagram with 'Cm' above it. The bass staff shows a continuous eighth-note bass line. The piano staff shows a continuous eighth-note treble line.

Musical score for piano and guitar. The top staff shows a guitar chord diagram for D7 and a piano chord diagram for Gm. The bottom staff shows a piano bass line. The lyrics "Solo ends" and "With your" are written above the piano staff.

CODA



Gm

*Instrumental solo*

Sheet music for piano and guitar. The piano part consists of treble and bass staves. The guitar part is indicated by a brace and two small guitar chord diagrams above the staff.

D7



Cm



Sheet music for piano and guitar. The piano part consists of treble and bass staves. The guitar part is indicated by a brace and two small guitar chord diagrams above the staff.

Repeat and Fade

D7



Gm



Sheet music for piano and guitar. The piano part consists of treble and bass staves. The guitar part is indicated by a brace and two small guitar chord diagrams above the staff.

Optional Ending



Sheet music for piano and guitar. The piano part consists of treble and bass staves. The guitar part is indicated by a brace and two small guitar chord diagrams above the staff. The ending concludes with a series of eighth-note chords in the right hand.

WARM YOUR HEART

Words and Music by TOMMY DOWD,
AHMET ERTEGUN and GERALD WEXLER

Moderately $\text{J.} = 69$

$\frac{1}{3}$

D \flat

D \flat 9

mf

(with pedal)

G \flat

G \flat m/B $\flat\flat$

D \flat

A \flat 9

D^b G^b Gdim⁷ D^b A^{b7}

1. Well, we're all

Verse:

D^b D^{b7}

search - ing for peace of mind. Love in this
 (2.) True love can sat - is - fy. O - pen your
 (3) Instrumental solo ...

G^b G^bm/B^{bb} D^b

world is hard to find. Come close to Walk with
 arms and close your eyes.

A^{b7}

me, hold my hand and warm
 me, hold my hand and warm

D^b G^b Gdim⁷

1.

D^b A^{b7}

your heart.
your heart.

2. On - ly a

2.3.

D^b G^{b7}

Well, you're the rea - son for the way I'm
... end solo

G^bm⁷ C^{b9} D^b A^{b7(5)}

feel - ing 'cause I've nev - er felt this way be - fore.

D^{b7} G^{b7}

I wan - na make you, oh, so hap -

G^bm7 E^b7

py. That's all I'm liv - in for,

A^b7 D^b

— yeah, yeah. 1.3. Child of sor - row, yes, you should
2. So, come to me and make things

D^b G^b G^bm/B^{bb}

know, we need each oth - er when lights are
right. I'll keep you hap - py both day and

D^b

low. Stay with me, hold my
night. Stay with me, hold my

The score consists of four staves of musical notation for piano, vocal, and guitar. The vocal part includes lyrics. Chords are indicated above the staves: G^bm7, E^b7, A^b7, D^b, D^b, G^b, G^bm/B^{bb}, and D^b. The lyrics correspond to the chords and musical phrases.

D♭ A♭7(♯5) D.S. 2.
 hand and warm your

D♭7 G♭7 Gdim7 D♭/A♭ D⁹ D♭⁹

heart.